

Music for Strings

E. Elgar

# Serenade for Strings

String Orchestra



*mm*

Mainstream Music

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# SERENADE

for STRING ORCHESTRA

## I.

Edward Elgar, Op. 20.

Allegro piacevole. ♩ = 96.

Violine I.

Violine II.

Viola.

Violoncell.

Bass.

The musical score is arranged in five systems, each with five staves. The first system (measures 1-5) shows the initial entries for Violine I, Violine II, Viola, Violoncell, and Bass. The second system (measures 6-10) continues the development, with measures 7 and 8 marked with a '7'. The third system (measures 11-15) features more complex textures, with measures 15 and 16 marked with a '15'. The score includes various dynamics such as *p*, *pp*, *dim.*, *cresc.*, *mf*, and *arco*. Performance instructions like *pizz.* and *arco* are also present. The key signature is one sharp (F#) and the time signature is 3/4.

Musical score system 1, measures 23-31. The system consists of five staves. The first two staves are for the right hand, and the last three are for the left hand. The music is in a key with one sharp (F#) and a 2/2 time signature. Measure numbers 23, 24, 25, 26, 27, 28, 29, 30, and 31 are indicated on the left. Dynamics include *mf*, *ff dim.*, *p*, *pp*, and *dim.*. Performance markings include *pizz.* (pizzicato) and *dim.* (diminuendo).

**B**

Musical score system 2, measures 32-38. The system consists of five staves. The first two staves are for the right hand, and the last three are for the left hand. The music is in a key with one sharp (F#) and a 2/2 time signature. Measure numbers 32, 33, 34, 35, 36, 37, and 38 are indicated on the left. Dynamics include *mf*, *dim.*, and *p*. Performance markings include *arco* (arco) and *dim.* (diminuendo).

Musical score system 3, measures 39-45. The system consists of five staves. The first two staves are for the right hand, and the last three are for the left hand. The music is in a key with one sharp (F#) and a 2/2 time signature. Measure numbers 39, 40, 41, 42, 43, 44, and 45 are indicated on the left. Dynamics include *mf*, *dim.*, and *p*. Performance markings include *dim.* (diminuendo).





**F**

92

*p* *pp* *sf* *dim.* *p* *sf* *p*

**G**

100

*dim.* *cresc.* *p* *dim.* *dim.* *cresc.* *dim.* *pizz.* *pizz.*

107

*pp* *cresc.* *sf* *dim.* *p* *sf* *dim.* *arco* *arco* *dim.*

115

pp cresc. sf *tunis.*

123

p sf p

130

dim. pp ppp p pizz. ppp pizz.



**II.**

Larghetto. ♩ = 50.

*p* *fp* *fp* *cresc. molto e string.* *p dim.* *pp*  
*fp* *fp* *cresc. molto e string.* *a tempo*  
*fp* *fp* *cresc. molto e string.* *a tempo*  
*fp* *fp* *cresc. molto e string.* *a tempo*  
*fp* *fp* *cresc. molto e string.* *a tempo*

**I**

*dim.* *pp* *dolce*  
*fp* *dim.* *pp*  
11 *pp*  
*dim.* *pp*  
*pp*

22 *pp* *pp* *pp* *pp* *pp*

K

dim. *p* *f > pp* *ten.* *unis.*

31 *dim.* *cresc.* *f > pp* *pp*

*dim.* *p* *f > pp* *p* *pp*

*ten.* *unis.* *cresc. molto sf > pp* *ppp* *poco rit.*

42 *cresc. molto sf > pp* *ppp* *unis.* *poco rit.*

*pp* *cresc. molto sf* *pp* *ppp* *poco rit.*

*ppp* *poco rit.*

L a tempo div.

*a tempo* *cresc.*

51 *a tempo* *cresc.*

*I. a tempo* *cresc.*

*II.* *cresc.*

56

ten. *mf* *f* *p*

Detailed description: This system contains measures 56 through 61. It features a grand staff with five staves. The top two staves are for the right hand, and the bottom three are for the left hand. The music is characterized by rapid sixteenth-note passages. Dynamic markings include *ten.* (ritardando), *mf* (mezzo-forte), *f* (forte), and *p* (piano). There are also accents (*^*) and slurs throughout the passage.

62

*p* *dim.* *pp* *dim.* *con sordini* *pp* *dim.* *pp* *dim.* *pp*

Detailed description: This system contains measures 62 through 67. The music continues with sixteenth-note patterns. Dynamic markings include *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo). The instruction *con sordini* (with mutes) is present. There are also slurs and accents.

M

68

*pizz.* *arco* *con sordini* *pp* *div.* *poco cresc.* *div.* *dim.* *unis.* *rit.* *pp* *rit.* *pp* *rit.* *pp* *rit.* *pp* *arco*

Detailed description: This system contains measures 68 through 73. It begins with a section marked *M*. The music features a mix of *pizz.* (pizzicato) and *arco* (arco) playing. Dynamic markings include *pp* (pianissimo), *p* (piano), *div.* (diviso), *poco cresc.* (poco crescendo), *dim.* (diminuendo), and *rit.* (ritardando). The instruction *con sordini* is used. The term *unis.* (unison) is also present. The system concludes with *arco* and a final note.

## III.

Allegretto.  $\text{♩} = 92$   
senza sordini

This system contains the first four staves of the musical score. The top two staves are for the right hand, and the bottom two are for the left hand. The music is in 3/4 time with a key signature of one sharp (F#). The first two staves are marked "senza sordini" and "p". The first staff has a *pp* dynamic marking and a *dim.* instruction. The second staff has a *pp* dynamic marking and a *dim.* instruction. The third staff has a *pp* dynamic marking and a *dim.* instruction. The fourth staff has a *p* dynamic marking and a *dim.* instruction. The word "poco marcato" appears above the third staff in the second measure.

This system contains the next four staves of the musical score. The first two staves are for the right hand, and the bottom two are for the left hand. The music continues with various dynamics and articulations. The first staff has a *cresc.* instruction and a *dim.* instruction. The second staff has a *cresc.* instruction and a *p* dynamic marking. The third staff has a *cresc.* instruction. The fourth staff has a *cresc.* instruction and a *p* dynamic marking.

This system contains the final four staves of the musical score. The first two staves are for the right hand, and the bottom two are for the left hand. The music concludes with various dynamics and articulations. The first staff is marked "e dolce" and has a *pp* dynamic marking and a *dim.* instruction. The second staff has a *dim.* instruction and a *pp* dynamic marking. The third staff has a *p* dynamic marking, a *cresc.* instruction, and an *fp subito* instruction. The fourth staff has a *p* dynamic marking, a *cresc.* instruction, and an *fp subito* instruction.

Musical score system 16, measures 16-19. The system includes a vocal line and a piano accompaniment. Dynamics include *pp*, *dim.*, *p*, *fp subito*, and *cresc.*

Musical score system 21, measures 21-24. The system includes a vocal line and a piano accompaniment. Dynamics include *dim.*, *pp*, *poco rit.*, *mf*, *a tempo*, and *div.*

Musical score system 26, measures 26-29. The system includes a vocal line and a piano accompaniment. Dynamics include *cresc.*, *f*, *dim.*, *p*, and *unis*.

Musical score for measures 31-36. The score is written for four staves: two treble clefs (violin and viola) and two bass clefs (cello and double bass). The key signature has one sharp (F#) and the time signature is 3/4. The music features a variety of dynamics including *pp*, *ppp*, *mf*, and *pp*. Performance instructions include *pizz.* (pizzicato) and *dim.* (diminuendo). There are also some markings like *A* and *v* above notes.

**P**  
Come prima.

Musical score for measures 37-43. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two sharps (F# and C#) and the time signature is 3/4. The music is marked *arco* (arco) and *pp* (pianissimo). Performance instructions include *espress.* (espressivo) and *sempre pp* (sempre pianissimo).

Musical score for measures 44-49. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two sharps (F# and C#) and the time signature is 3/4. The music features dynamics such as *pp*, *cresc.* (crescendo), and *p subito* (piano subito). There are also markings like *2<sup>a</sup>* above notes.

Solo col Tutti

52

*cresc.* *div.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

60

*p* *sempre dim. al fine.* *div.*

68

*pp* *cresc.* *mf dim.* *poco rit.* *pp* *Tutti.*

I.C. B. Solo.

# Serenade for String Orchestra

Violine I

Edward Elgar op. 20

I

Allegro piacevole  $\text{♩} = 96$

8 *sf* *p* *dim.* *pp* **A**

15 *cresc.* *mf* *cresc.* *mf* *p*

22 *sf* *dim.* *p* *sf* *dim.* *p*

29 *pp* *dim.* *mf* *dim.* *p* **B**

38 *mf* *p*

46 *pp espress.* *mf* *p* **C**

54 *pp* *dim.*



82 Solo **D**

*cresc.* *mf cresc.* *sf* *dim.* *p espress.*

*cresc.* *mf cresc.* *sf* *dim.* *p espress.*

73 **E**

*cresc.* *dim.* *espress.*

*cresc.* *dim.*

83

*cresc.* *ff* *sf*

90 **F**

*p* *p* *pp*

97 **G**

*sf* *p* *dim.*

104

*cresc.* *p* *dim.* *pp* *sf* *dim.* *p*

113

*sf dim.* *pp* *cresc.*

120 **H**

*mf* *f*

127

*p* *dim.* *pp* *ppp*

II

Larghetto ♩ = 80

Musical score for Violino I, measures 3-72. The score is in 2/4 time and includes various dynamics, articulations, and performance instructions.

Measures 3-7: *p*, *sf*, *sf*, *cresc. molto e string.*

Measures 8-16: *a tempo*, *sf*, *p dim.*, *pp*, *dim.*, *pp*

Measures 17-22: *I*, *dolce*

Measures 23-28: *pp*

Measures 29-36: *pp*, *dim.*, *K*, *p*

Measures 37-44: *ten.*, *sf > pp*, *unis.*, *cresc. molto*

Measures 45-50: *ten. > pp*, *sf > pp*, *unis.*, *poco rit.*, *ppp*

Measures 51-57: *L a tempo div.*, *cresc.*, *ton.*

Measures 58-63: *sf*, *f*, *p*, *p*

Measures 64-71: *M*, *dim.*, *pp*, *dim.*, *pizz.*, *arco*, *con sordini*, *1*, *pp*

Measures 72-78: *div.*, *poco cresc.*, *dim.*, *unis.*, *rit.*, *pp*

Allegretto  $\text{♩} = 92$   
senza sordini

III

4

*p* *pp* *dim.*

6 *cresc.* *p* *dim.*

11 *e dolce* *pp*

20 *p* *dim. pp* *poco rit.* *mf* *O a tempo* *div*

25 *cresc.* *f*

29 *dim.* *p* *pp*

33 *div.* *ppp* *mf* *pizz.* *pp* *P Come prima* *arco* *pp*

39 *pp* *cresc.*

50 *Solo* *cresc.* *f* *div.*

*p subito*

57 *f* *p sempre dim. al fine.* *poco rit.*

68 *pp* *cresc.* *mf dim.* *pp*

# Serenade for String Orchestra

Violine II

Edward Elgar op. 20

I

Allegro piacevole ♩. = 96

9

16

22

32

42

50

57

64

*p*

*dim.*

*pp*

*cresc.*

*mf*

*dim.*

*p*

*mf*

*dim.*

*f*

*dim.*

*mf*

*pp*

*mf*

*cresc.*

*mf cresc.*

*sf*

*p*

*mf cresc.*

*sf*

Violine II

70 *pp* *cresc.*

75 *pp*

80 **E** *cresc.* unis.

86 *ff* *f* *p* 1

92 **F** *p* *pp* *f*

97 *f* *p* *dim.* **G**

103 *cresc.* *dim.* *p*

108 *cresc.* *f* *sf dim.*

116 *pp* *f* *cresc.* *sf* **H** unis.

122 *f* *f* *f*

127 *p* *dim.* *pp* 3

Violine II

II

Larghetto  $\text{♩} = 80$

a tempo

1

*fp* *fp* *cresc. molto e string.* *f* *p*

10 *f* *dim.* *pp*

20 *pp*

28 *pp* *dim.* *K 1* *^*

36 *cresc.* *sf* *f* *pp* *cresc. molto sf* *pp*

47 *unis.* *poco rit.* *L* *a tempo* *ppp* *s* *s* *s* *s*

53 *crēsc.*

57 *f*

61 *p* *p* *dim.* *s* *s*

65 *pp* *dim.* *M* *con sordini* *1*

71 *p* *unis.* *rit.* *pp*

Allegretto  $\text{♩} = 92$   
senza sordini

III

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked 'Allegretto' with a quarter note equal to 92 beats per minute, and the instruction 'senza sordini'. The music features various dynamics including *p*, *pp*, *dim.*, *cresc.*, *mf*, *f*, *ppp*, *mf*, *pp*, *ppp*, *mf*, *pp*, *ppp*, *mf*, *pp*, *ppp*, *mf*, *pp*, *ppp*, *mf*, *pp*, and *ppp*. Performance markings include accents (*^*), slurs, and hairpins. Specific markings include *N* at measure 12, *O a tempo* at measure 23, *div.* at measure 25, *unis.* at measure 27, *pizz.* at measure 33, *arco* at measure 34, *espress.* at measure 39, *Q* at measure 57, and *poco rit.* at measure 66. The score concludes with a double bar line and repeat signs.

# Serenade for String Orchestra

Viola

Edward Elgar op. 20

**I**

**Allegro piacevole**  $\text{♩} = 96$

7 14 20 28 36 42 49 56 63

*sf* *p* *mf* *dim.* *pp* *cresc.* *mf* *pp* *mf* *cresc.* *mf* *pp* *mf* *cresc.* *sf* *p*

**A** **B** **C** **D**



Viola

70 *pp*

75 *pp*

80 **E** *cresc.* *f* unis.

86 *ff* *fz* *f* *dim.*

92 **F** *p* *sf* *dim.* *p* *sf*

99 **G** *p* *cresc.*

105 *dim.* *p* *cresc.*

111 *sf* *p* *sf* *sf*

120 **H** *sf* *f* *sf*

125 *sf* *sf* *p* *dim.*

131 *pp* *ppp*

Viola

II

Larghetto  $\text{♩} = 80$

a tempo

1 *fp* *fp* *cresc. molto string.* *<sf>* *p* *dim.* *pp*

11 *pp* 1 I

21 *pp* *pp*

31 *dim.* *div.* *K.* *p* *sf* *pp* *ten.*

40 *unis.* *sf* *f* *pp* *cresc. molto* *ppp*

50 *poco rit. a tempo* L *s* *s* *s* *s*

54 *cresc.*

57 *f*

60 *p* *p*

64 *con sordini* 1 *M* *dim.* *pp*

71 *unis.* *rit.* *pp*



# Serenade for String Orchestra

Violoncello

Edward Elgar op. 20

I

Allegro piacevole  $\text{♩} = 96$

2

8

17

26

32

40

48

55

62

*p*

*sf*

*p*

*pizz.*

*arco*

*dim.*

*p*

*pp*

*dim.*

*arco*

*mf*

*dim.*

*p*

*mf*

*f*

*dim.*

*pp*

*mf*

*pp*

*mf*

*cresc.*

*mf*

*f*

*dim.*

*p*

A

B

C

D

3

1

1

3

1

2

Violoncello

73 *pp* *cresc.* *fp* *pp* *pp*

82 **E** *cresc.* *ff* *fz* *p*

92 **F** *p* *sf* *p*

99 **G** *pizz.*

107 *arco* *sf*

113 *dim.* *p* *fp*

119 **I** *fp* **H** *f*

125 *sf* *p* *dim.*

131 *pp* *pizz.* *ppp*

Violoncello

Larghetto ♩=80

II

a tempo

1 *fp* *fp* *cresc. molto e string. <sf>* *p dim.*

10 *pp* *dim.* *pp*

20 *pp*

29 *pp* *dim.* *p* *pp*

42 *p* *cresc. molto* *pp* *ppp* *poco rit.*

51 **L** a tempo **I.** *cresc.* *ten.* **II.**

58 *rf* *f* *p* *p*

64 *un.* *dim.* *pp* **M** *con sordini* *pp*

71 *rit.* *pp*

Violoncello

III

Allegretto  $\text{♩} = 92$   
senza sordini

8 *cresc.* *p* *p* *dim.*

13 *cresc.* *fp subito* *cresc.* *fp subito* *cresc.*

19 *fp subito* *dim.* *pp* *poco rit.* *a tempo* *mf*

24 *cresc.* *f* *dim.* *p*

30 *pizz.* *pp*

37 **Come prima**  
**P** *arco* *sempre pp*

45 *cresc.* *p subito*

55 *cresc.* *f* *p* *sempre dim. al fine*

62

68 *poco rit.* *mf* *p* *pp*

# Serenade for String Orchestra

Kontrabass

Edward Elgar op. 20

I

Allegro piacevole  $\text{♩} = 96$

2

8

17

26

32 II

42

50

56

63

*p*

*p*

*pizz.*

*arco*

*p*

*pp*

*dim.*

*mf*

*dim.*

*mf*

*pp*

*pp*

*mf*

*f*

*dim.*

*p*

*cresc.*

A

B

C

D



73 *pp* *cresc.* *fp* *pp* 2

81 *pp* *cresc.* *ff* *f* E

89 *fz* *p* 1 *F* *p*

95 *f* *p*

100 *pizz.* 3 2 G

109 *arco* *f* *p* 3

117 *fp* *fp* *f* H

123

128 *f* *p* *dim.*

132 *pp* *ppp* *pizz.*

### II

Larghetto  $\text{♩} = 80$

14  $\text{pp}$  1 I 7  $\text{pp}$

28 3 K 15  $\text{pp}$   $\text{ppp}$  poco rit. L a tempo 3

55  $\text{f}$  p 2

66 M pizz. 8 arco  $\text{pp}$

### III

Allegretto  $\text{♩} = 92$

7  $\text{cresc.}$  p 1

12 N  $\text{cresc.}$  fp subito  $\text{cresc.}$

16 fp subito  $\text{cresc.}$

20 poco rit. a tempo 2 0  $\text{fp subito}$   $\text{cresc.}$

28 f dim. 1 pizz. 4 6/8

37 p Come prima arco 5  $\text{cresc.}$  p subito

51  $\text{cresc.}$  f Q p sempre dim

62 Solo 3 Tutti  $\text{pp}$  al fine